CHAPTER 6
CONTRIBUTION OF RAMAYANA AND MAHABHARATA
IN INDIAN ART

The relationship of Indian art and epic from a long ago towards a long way has travelled to clarify the special features of both. Such relations does not know any separation. Ramayana and Mahabharata are the two major Sanskrit epics of ancient India and preserved the riots of the country at every level. From the intellectual to illiterate every one knows the story. Even from professionals to householders used to give examples of the characters and stories on day to day incidents. Both the epics has spread in all over the world that there is no bar of time, space and language for Ramayana and Mahabharata. Epic Ramayana of sage Valmiki and epic Mahabharata of sage Vedavyasa has considered the most ancient among the regional and international versions of different language. Among Sanskrit versions of Ramayana, Adhyatma Ramayana, Vasistha Ramayana, Laghu Yoga Vasistha, Ananda Ramayana, Agastya Ramayana, Adbhuta Ramayana are very popular. Some of the popular regional retellings of Ramayana, the sacred epics are :

- "Tamil Ramayana by Kamban in the twelfth century.
- Telugu Ranganatha Ramayana by Buddha Reddy in the thirteenth century.
- Assamese Kotha Ramayana by Madhava Kandali in the fourteenth century.
• Oriya Dandi Ramayana by Balaram Das in the fifteenth century.
• Kannada Torava Ramayana by Narahari in the fifteenth century.
• Bengali Ramayana by Krittivasa in the fifteenth century.
• Malayalm Adhyatma Ramayana by Ezhuthachan in the sixteenth century.
• Awadi Ram-Charit-Manas by Goswami Tulsidas in the sixteenth century.
• Marathi Bhavarth Ramayana by Ekanath in the sixteenth century.
• Punjabi Govind Ramayana by Guru Gobind Singh, the tenth guru of the Sikh community in the seventeenth century.
• Kashmiri Ramayana by Divakar Prakash Bhat in the eighteenth century.
• Gujarati Giridhar Ramayana by Giridharadas in the nineteenth century.¹

Epic Ramayana has also spread in many Asian countries beside India i.e. Burma, Indonesia, Cambodia, Laos, Philippines, Sir Lanka, Nepal Thailand, Malaysia, Japan, Mongolia, Vietnam and China.

Some of the popular regional version of the great epic Mahabharata are :

• "Bengali Mahabharata by Kabi Sanjay.
• Malayalam Mahabharata, Bharatamala by Niramatt Sankara Panikkar.
• Tamil Mahabharata by Perum Davanar.
• Assamese Mahabharata by Ramasaraswati.
Oriya *Mahabharata* by Sarala Das.

Persian *Razmnameh* by Faize and Abd al-Qadir Badu-uni. 

Except India, *Mahabharata* has its approach in other countries like Indonesia, Java, US, Europe etc. Beside above all versions of *Ramayana* and *Mahabharata* there are many other retellings in various genres of arts. But each retelling of *Ramayana* and *Mahabharata* has given the audience something new to think, new insight to understand the tale. Infact that became a new insight for their own life.

Both the epics are the bouquet of perception, learning and reasoning, so to understand its retelling it is important to conceive the essence of the epics the *Ramayana* and the *Mahabharata*. Both epics were composed in different time period so have characteristic differences.

In the contact of *Valmiki Ramayana* it is considered as an *Aadi Kaya* on the earth. In which *Rama* has projected as an ordinary man with extraordinary qualities, triumph against all odds in life and become a hero and thus god.

Some of the characteristics of the epic *Ramayana* are such as poetic, philosophy, incarnation as a human, historical, geographical description, politics, psychology, astrology, aayurveda, tantra, dharmashastra, code of conduct, morality and devotions.
Poetic: It has considered as the Aadi Kavya, the oldest and the most perfect poetic composition. Composer has composed the hymns with verble ornamentation and aesthetic. Nature has elaborated beautifully with flight of imagination. Even composer has controlled and flourished the communication inbetween the characters.

Philosophy: In Ramayana sage Valmiki has elevated his philosophy of life on the stage of pious penance. Where everything originated with the power and dedication of penance. Even the hermitages of sage has described as the beautiful heaven on earth full of peace and joy. There animals forget their real nature and behave like a clam soul.

Incarnation as a human:

In Ramayana, composer has narrated Rama, incarnation of Lord Vishnu as a human being, who posses many talents. But in epic when some character talk about Rama, it seems that composer want to portray him as a strong, wise, social, religious, obedient, good student, son, husband, brother, prince, king and father. Along with sage Valmiki many characters of Ramayana became great devoter to Rama as he want to follow the concept of Rama-Rajya in his kingdom. Even in Ramayana many character are there who had follow the moral code of conduct, hence they can said Maryada – Purushottom.

Historical:

Contradiction regarding its historical significance has changed now. Some "scientists and historians has strong belief and evidences which considered this epic as a authentic history of Aaryavart."
Geographical Description:

So many researches has done about the geographical description of the epic \textit{Ramayana}. Even with the reference of the name of places, river, mountains many people had travelled to those places for the sake of their interest about the journey of \textit{Rama}. Those names has helped scholars to collect the evidence regarding the authentic evidences of the history.

Politics:

Sage \textit{Valmiki} has projected a unique kind of politics through the epic \textit{Ramayana}. Politics in the epic has overwhelmed with sentiments. Every character from the epic has set its parameters of good and bad and followed that in the whole epic as queen \textit{Kaikayi} has asked kingdom for her son, \textit{Rama} has obeyed his father and prefer exile rather the kingdom, \textit{Bharata} servered kingdom as a servant till the return of \textit{Rama}, \textit{Lakshmana} has the only interest to follow \textit{Rama}, \textit{Vibhishana} has left his brother \textit{Ravana} and joined \textit{Rama}, \textit{Sugriv}, \textit{Hanumana} and other monkey has obeyed \textit{Rama}. So the political senario of \textit{Ramayana} is full of idealism.

Psychology:

In the epic composer sage \textit{Valmiki} has narrated every character with different kind of psychology. Most of the character wanted to think about happiness of others even for that they sacrifice own wishes. Sage \textit{Valmiki} has set a parameter for every character but it seemed that character wanted to elevate that parameter and established new idealism for the generations.

Even above all that sage \textit{Valmiki} has described the bright aspects of astrology, \textit{aayurveda}, \textit{tantra}, \textit{dharmashastra}, code of conduct, morality and devotion in the whole epic. Now a days any discussion about \textit{Ramayana} and \textit{Mahabharata} dominated
either by academic analysis or political debate but in fact *Ramayana* is a story of belief and *Mahabharata* has marked by extraordinary vividness and richness of imagination but most of the people remembered it as a book of war.

To state about *Mahabharata* it is important to know its characteristics as it is called the biggest poetic composition in the world. Some of the characteristics of the epic *Mahabharata* such as; poetry, history, geographical description, politics, society, *dharmashastra*, incarnation or a human, book of war, astrology, *aayurveda*, *tantramantra*, morality, law of *jangle*, devotion, song of *divine-Gita* etc.

**Poetry:**

Epic *Mahabharata* has considered as the *Maha-Kavya* among all the poetic compositions of the World. Composer sage *Vedavyas* has ornamented hymns and created the aesthetical appreciation. He has tied the expression of character and reflect them through beautiful words. Even many scholars has studied poetry *Mahabharata* and its composition.

**History:** Among other scriptures, the *Mahabharata* is classified as *Itihasa*. It means "an account of life as it was, is, and always will be." Itihas which is *sanatan* and timeless. Therefore *Mahabharata* has considered as the fifth *Veda* among the sage.

**Geographical Descriptions:**

Composer sage *Vedavyasa* has covered the huge geographical area through epic *Mahabharata*. That shows the ruling area or kingdom of different kings with the name of particular space. That helped readers and scholars to study through the geographical content of the country.
Politics:

Sage Vedavyas has showed the new heights of the political scenario in the epic. Even it has became more crucial when politics entered inbetween families and they tried to snatch others right at every condition. Even from the very beginning of the epic, Satyavati did not think about the upliftment of kingdom yet she grabed the kingship for her unborn child. Physically challenged cannot be the king as scriptures stated but Dhrtrashtra never denied for kingship.

Society: In the era of Mahabharata varna vyavastha was followed by people and nobles but in some matters it was not followed. Society had faced change and new parameters were set. Significantly those parameters has changed time to time, for person to person, and for situation to situation. People had became opportunist and rules has become flexible.

Dharama-Shastra: In every era different type of Dharma-Ahastra has followed. It is a king of rule book according to relation and designations in which work and responsibility had decided. Every human being has to set its code of conduct accordingly and perform deeds with in the limits of Dharmashastra. But in the era of Mahabharata Dharmashastra has not followed completely. Every human has set different rulebook except the Dharma-Shastra.

Book of War: The epic Mahabharata also known as the book of war, not just because of the great battle of Kurukshetra but the war of individual. In the epic every character has faced a huge inner conflict with self than out side with other. Characters are fighting for property, kingdom, reputation, dignity, gratification, victory and even for existence. Thus it is called a book of agony and conflict of inner-self.
Morality: In the epic composer has projected various definition of morality that has changed its form and rules many time. The morality of opportunist has followed majorly in the epic.

Law of Jungle: In the Mahabharata the law of jungle has followed to some extent. Where for the sake of survival big fish eat the small fish and small fish eat the insects. So that every can survive in nature as it is a already set rules. But they follow this because they don't have the ability to decide good or bad. But in Mahabharata human is intellectual but still the law of jungle has followed.

Devotion: On the one hand Pandavas had devotion even for the words of their mother on the other hand Kauravas did not obey any one except Shakuni. So the devotion is a word that express its meaning according the soul of the human. It is something that can be feel but can not expressed in words. But in Mahabharata devotion is lead by desires, not by the piousness of heart.

Incarnation or a Human: In Mahabharata there are many characters except Krishna who have established themselves as the incarnation of divine soul but lead this life as a human. Here Krishna has directly described as the incarnation of Lord Vishnu. So it has established the notion that to be an incarnation is not more important rather than to have positive intensions and good will. That transform a human into an incarnation.

Song of Divine – Gita: One of the important contribution of the great epic Mahabharata is the divine song-Gita. Under the Bhishma Parv at Shri Madbhagvat Gita Parv, Shri Krishna has preached Arjuna the divine knowledge – Gita. While standing in the battle field against the loved ones, Arjuna has
denied to fight in the battle. Then *Krishna* has motivate him by telling the truth of the soul and good cause of a deed. This preaching of *Shri Krishna* has also developed as an individual book and leads the human in the crucial circumstances.

In the sectin of education both epic has taught not only vedic hymns, rituals and philosophy but also *Upavedas* including *Dhanurveda, Ayur-Veda, Gandharva-Veda, Jyotish-Shastra, Vastu-Shastra* and *Arth Shastra*.

Above all described are the gimpse of the intangible contribution of the both epic *Ramayana* and *Mahabharata* to the generations through ages. Masses has conceived intangible contribution and transform it into tangible forms. The epics *Ramayana* and *Mahabharata* "has reached the masses not through erudite Sanskrit texts but through theatre, songs and dance, performed in local languages. All of these retellings of the *Ramayana* and *Mahabharata* have their own twists and turns, their own symbolic outpouring, each one valid in their respective contexts." From, a long ago both epic has come to us in the form of retelling, versions and narration through different genres of art.

Artist used to depict and carve mythological narratives on the walls of temples and palaces. The story of *Ramayana* and *Mahabharata* was more popular among the masses. So the representation of both epics on the wall in the form of visuals has inspired the masses, and became a bridge in between the scriptures and innocent minds. Through such depiction of epics on the walls, common man get associated with it directly and fascinated with the depiction. The epic *Ramayana* has depicted in many temples like, "Virupaksha Temple, Leepakshi Temples, Vishnu Temple, Pundrika Temple at Vijaynagar; Prasanna Venkatramana Temple, Narsimha Temple at Mysore; Rama
Temple, Padmanabhaswami Temple at Kerala; Tijamata Mandir, Marwar; Raghunathji Mandir, Jammu; etc. Epic Mahabharata has depicted in Ellora, Mahabalipuram, Lingaraj Temple; Mallikarjun Temple at Pattadakal; Virupaksha and Leepakshi Temple at Vijaynagar, Narsimha Temple, Mysore; Vishnu Temple, Keral; Keshav Temple, Somnathpur; Hoyesaleshwar Temple"\(^6\) etc. and in many other temples and palaces all over India. Worshiper became witness of many stories depicted on wall and learned many teachings from them. Thus generations has associated with epics spiritually. With the depiction of Ramayana and Mahabharata a unique intellectual and literary tradition has inspired the creative endeavor not only for the subject matter of illustration but also for its vision and iconography.

Gradually these epics has narrated on the palm leaves and paper so that illustrated manuscripts can be carried during the travelling from place to place. Even kings used to gift illustrated manuscripts on different occasions to spread their belief all around.

Under Rajasthani School of miniature painting "Rana Jagat Singh of Mewar (1928-52) commissioned his lavishly illustrated Ramayana manuscript and Rana Jai Singh (1680-98) has commissioned the illustrated manuscript of epic Mahabharata, over with three thousand paintings."\(^7\)

Artist Sahib Din has depicted the essence of the epic Ramayana. Rajput clan has considered themselves to the warrior class, filled with heroism on battle field, their women are courageous and devotional for god so both the epic has depicted under their reign.

A great lover of books and a patron of art, the Mughal emperor Jalaluddin Muhammad Akbar (1542-1605) wanted to
expand his kingdom peacefully in Hindustan which can rule over the centuries. To know the secrete of belief, religion, sciences, art of war he selected the great epic *Mahabharata* to translate into Persian and illustrate after that.

"Akbar choose the saga of the *Mahabharata*, Badauni says, because 'this is the most famous of the Hindu books, and contains all sorts of stories and moral reflections and advice and matters relating to conduct and manners and religion and science, and account of their sects and mode of worship, under the form of a history of wars of Kurus and Pandus..... and the Hindus believers consider it a great religious merit to read and copy it. And they keep it hid from Muslims." ¹⁸

*Valmiki Ramayana* became more popular on the hills rather than *Mahabharata*, through its Hindi version by poet *Tulsidas*. Artist was fascinated with both incarnation (*Rama and Krishna*) or Lord *Vishnu*. But *Ramayana* has inherited in their heart as it is a story for the householder. In *Ramayana*, *Rana* has maintained the decorum, *Sita* personified the character of an ideal, devoted and chaste wife. *Lakshmana* epitomize as a perfect brother and friend, *Hanumana* the monkey leader has typify the highest of devotions, thus *Ramayana* seems to be the sermon for the correct way of life. Under the Pahari school of miniature painting, artworks on *Ramayana* has illustrated under Guler, Kangra, Chamba Kalam of painting.

From the epic *Mahabharata* exile of *Pandavas*, unveil of *Draupadi* has depicted by the artists under Hindu patrons of Pahari paintings.

Both epics the *Ramayana* and *Mahabharata* has played the significant role in the development of art from the classical
to contemporary era. Even in the colonial time, artist has emphasised to select their subject of paintings from the mythology and importantly from *Ramayana* and *Mahabharata*. Both epics has not existed merely as a large Sanskrit poems. They have underwent numerous form of revisions. They have constantly re-interpreted and revised not only in regional language and different forms of arts. Both the epics are the most potent and consistent of all bodies of ancient in India that have affected the imagination, resources and creativity of writer, who have crated narration, retellings and versions of the epics. There are some examples from literature in which direct or indirect influence of the epic can be seen.

From the contribution of the great epic *Ramayana* many writers has written their vision like, Shri *Ramarjuna Paddati* and Vaishnav Matabdha Bhaskar by Ramanand; Ramadhayan Manjari and Hitopdesh Upavarna by Amardas; Ram Charit Manas, Vinay Patrika, Kavitaavali, Geetanjali, Bhiravey *Ramayana*, Ramlala Nahchu, Vairagya Sandeepani, Dohavali, Janki Mangal, Hanumanashtak by Tulsi Das; Bhakt Mall by Nabha Das; Ramchandrika and Rasik Priya by Keshav Das; Kavit Ratnakar by Senapati; *Ramayana* Mahanatak by Pranchandra Chauhan; Aadhyatam *Ramayana* and Rama Raso by Madhu Das; Hanuman Natak by Haridayram; Paurushay *Ramayana* by Narhari Barhat; Avadh Vilas by Lal Das; Shri Ramlila and Harish Chandra by Bhartendu; Vaidehi and Panchavati by Maithali Sharan Gupt; Ram Ki Shakit Puja by Sury Kant Tripathi "Nirala," including some contemporary versions
written by Dr. K.V. Puttap, Vishwanath Satyanararana, G.D. Madgulkar, Sudhir Phadke, R.K. Narayan, Ramesh Menon and Ashok Banker etc.

In the same manner, many writings has influenced from the epic *Mahabharata* i.e. "Sursagar by Surdas; Raaspanchadhyayi by Nand Das; Jagalmancharit by Krishna Das; Paramanand by Parmanand Das; Bhakti Pratap by Chturbhuj Das; Narsijika Mayara, Raag Govind by Meera Bai; Satsai by Bihari Lal; Devi Draupadi by Pt. Ram Charit Upaddhyay; Shishu Pal Vadh by Pt. Giridhar Sharma" etc.

Along with the writings of Rabindra Nath Tagore, C. Rajagopalachari, Chitra Banerjee Divakaruni, Dharamvir Bharti, Gajendra Kumar Mitrai, Iravati Karve, K.M. Munshi, Kabi Sanjay, Kamala Subramanium, Kisari Mohan Ganguli, Krishnaji Prabhakar, Khadilkar, M.T. Vasudevan Nair, Niranatt Sankara Panikkar, R.K. Narayana, Ramdhari Singh Dinkar, Ramesh Menon, Devdutt Pattanaik are some writers whose work is based on the epic *Mahabharata*.11

Both epics has contributed in the development of arts and literature. Artist and writers used to get inspired from the world’s greatest poetic composition. From thousand of year epics has travelled through oral tradition. Gradually the medium of their traveling has changed time to time and occupy the mind of creative human being and deeply rooted in every level of society. As such, in the course of time, this epic poem whether in the original Sanskrit or re-written in the regional language, brought to masses by "Kathas-rhapsodists, reciters, exegetes-became the chief instruments of popular education and culture, moulded the thought, character aesthetic and religious mind of the people and gave even to the illiterate some
sufficient tincture of philosophy, ethics, social and political ideas... among other things.”

Beside all well known literary texts from India and abroad, the oral tradition of both epics is still alive among the masses. That appears in multiplicity of forms and artistic expression at different levels like rituals, festivals, ballad singing, drama, dance-drama, opera, play, shadow puppets and contemporary modern stages etc: from both epic Ramayana has celebrated in the whole northern India as the Ramlila. In these ten days festival, Rama Katha has recited and performed on the stage and ended at tenth day with the killing of Ravana by Rama. The Ramlila of Ramnagar, Varanasi is much popular among the masses which celebrated through 30 days.

Besides Ramlila of northern India, there are many styles of singing and reciting the story of Ramayana i.e. in Assam, play Ram-Vijay and folk drama Kusan-gan; in Manipur Warileeba (traditional story telling), Pena-sakpa (ballad singing), Khongjom parvo (narrative singing accompanied with drum) and Jantra (folk theatre style); in Orissa dance drama Bisi Ramlila, a processional theatre Sahi Jatra, Mayurbhanj Chau; in Bengal Purulia Chau, Jatra plays, putul, naach; in Jharkhand Seraikela Chau; in Karnataka puppet theatre Gombbeyattam; in Kerala Kuttiyattamand Shawplay Tolk pavakuttu; in Andhra Pradesh Tolu bommalata; in Tamil Nadu, Terukkattu and Bhagvatmela; in Gujarat folk theatre Bhavai, in Maharashtra, Tamasha; in Garhwal Ramvarta and folk drama Ramman etc.

Epic Mahabharata has also celebrated in different forms in many parts of India i.e. in Kerala Kathakali and Velakali; in Hyderabad, Maya Bazar; in Jharkhand, Chhau dance-Seraikella; in Maharashtra Purulia Chhau; in Orissa,
Mayurbhaj; in Andhra Pradesh, Chindu Yakshaganam, Bhama Kalapan; in West Bengal, Jatra Pala; in Tamil Nadu, Therukoothu, Draupadi Amman festival and Aravan festival; in Assam, Bhaona and Vyasgowala Ojapali; in Garhwal, Gaina; in Rajasthan, agni nritya.

There are so many traditions that combines gestures, features, words, dance, music, costumes, masks, ornaments, facial makeup with specific style to present hours and sometimes month long spectacles unparalleled in the world to alive oral tradition of epics. "As Sri Aurobindo has observed, along with the Ramayana, and the Mahabharata has been spoken of as the fifth veda. It has been said of both these poems that they are not only great poems but dharmashastras, .... and their effect and hold on the mind and the life of people have been so great that they have been described as the Bible of the Indian people."13

Both the epics has became the part of the soul and inspired man kind at every stage, situation and deed in life. Besides the development of every medium of communication both epic has became a part of new entertainment medium like films and television serials. In the very beginning when mythological films and serials had projected in television and theatre (cinema hall), people used to sit in from of the television in a manner as they are sitting in some ritual ceremony. The characters who played the role in films and serial, they became the divine human or incarnation of god to them. Those television serials and films has contributed the significant role among the society. Among so many films and serials some are named here which are influence or based on Ramayana i.e.

- In 1917, Lanka Dahan, a silent film directed by Dhundiraj Govind Phalke.
- In 1943, Ram Rajya, in Hindi language, directed by Vijay Bhatt.
- In 1944, Seeta Rama Jananam, Telugu film directed by Ghantasala Balaramaiah.
- In 1945, Ramayani, directed by Sarvottam Badami.
- In 1948, Rambaan, directed by Vijay Bhatt.
- In 1954, Ramayan, directed by Vijay Bhatt.
- In 1958, Sampoorna Ramayananam, Tamil films, directed by K. Somu.
- In 1961, Sampoorna Ramayana, directed by Babubhai Mistry.
- In 1967, Ram Raja, directed by Vijay Bhatt.
- In 1971, Sampoorna Ramyana, Telugu film, directed by Bapu.
- In 1974, Hanunan Vijay, directed by Babubhai Mistri.
- In 1975, Sri Ramanjaneya Yuddham, Telugu Film, directed by Bapu.
- In 1976, Jai Bajrang Bali, directed by Chandrakant.
- In 1977, Kanchana Sita, directed by Bapubhai Mistri.
- In 1977, Shri Ram Vanvas, directed by Kamalakar Kameshwara Rao.
- In 1992, Ramayana: The Legend of Prince Rama, directed by Yugo Sako and Ram Mohan.
- In 1996, Bala Ramayanam, Telugu film, directed by Gunasekhar.
• In 2005, Hanuman, directed by V.G. Samant.
• In 2007, Return of Hanuman, directed by Anurag Kashyap.
• In 2008, Dashavatar, directed by Bhavik Thakore.
• In 2008, Sita sings the Blues, directed by Nina Paley.
• In 2010, Ramayana : The Epic, directed by Chetan Desai.
• In 2011, Sri Rama Rajyam, directed by Bapu.

Like the epic Ramayana, Mahabharata has also influenced creative mind and renarrated in films and television serials i.e.
• In 1912, Chitrangada : The Crowing wish, Telugu film, directed by Rituparno Ghoosh.
• In 1918, Keechak Vadham, Tamil silent film, directed by R. Nataraja Mudliar.
• In 1921, Bhakta Vidur, silent Hindi film, directed by Kanjibhai Rathod.
• In 1929, A throw of Dice, silent film by Franz Osten.
• In 1933, Savitri, Telugu film, directed by C. Pullaiah.
• In 1934, Draupadi Vastrapaaranam, Tamil film, directed by R. Padmanaban.
• In 1936, Draupadi Vastrapaharanam, Telugu film, directed by R. Padmanaban.
• In 1952, Rashmirathi.
• In 1954, Andha Yug.
• In 1957, Mayabazar, directed by Kadiri Venkata Reddy.
• In 1962, Sir Krishnarjuna Yudham, Telugu film, directed by Kadiri Venkata Reddy.
• In 1963, Nartanasala, Telugu film directed by Kamalakara Kameshwara Rao.
• In 1964, Karnan, Tamil film, directed by B.R. Panthulu.
• In 1965, Mahabharat, directed by Babubhai Mistri.
• In 1965, Pandava Vanavasam, Telugu film, directed by Kamalakara Kameshwara Rao.
• In 1966, Sri Krishnarjuna Vijayam, Telugu film, directed by Singeetam Srinivasa Rao.
• In 1966, Sri Krishna Pandaveeyam, directed by N.T. Rama Rao.
• In 1967, Sri Krishnavatarm, Telugu film directed by Kamalakara Kameshwara Rao.
• In 1971, Sri Krishna Rukmini Satyabhama, Kannada film, directed by K.S.L. Swamy.
• In 1976, Amba Ambika Ambaalika, Malayalm film, directed by P. Subramaniam.
• In 1977, Daana Veera Soora Karna, Telugu film, directed by N.T. Rama Rao.
• In 1977, Kurukshetram, Telugu film directed by Kamalakara Kameswara Rao.
• In 1981, Kalyug, directed by Shyam Benegal.
• In 1988, Mahabharat, directed by Ravi Chopra.
• In 1989, The Mahabharata, directed by Peter Brook.
• In 1991, Thalapathi, Tamil film, directed by Mani Ratnam.
• In 1993, Bhagavad Gita : Song of the Lord, Sanskrit film, directed by G.V. Iyer.
In 1995, Ghatotkachudu, Telugu film, directed by S.V. Krishna Reddy.

In 2000, Pandavas: The Five Warriors directed by Usha Ganesh Raja.

In 2002, Agni Varsh, directed by Arjun Sajnani.

In 2008, Jai Shri Krishna, directed by Moti Sagar.

In 2008, Kahaani Hamaaray Mahabharat Ki, directed by Ekta Kapoor.

In 2008, Ghatothkach, directed by Singeetam Srinivasa Rao.

In 2008, Chhota Bheen and Krishna, directed by Rajiv Chilaka.

In 2010, Raajneeti, directed by Prakash Jha.

In 2013, Mahabharatham, Tamil Television series, directed by C.V. Sasikumar and Suresh Krissna.

In 2013, Mahabharata, directed by Amaan Khan.

Thus both the epics has contributed in the development of Indian television and film. Through Ramayana sage Valmiki has established the vision of an ideal society. In which people can selected something difficult to keep their words...

रघुकुल रीति सदा चली आयी ।
ग्राण जायें पर बचन न जायी ॥

On the other hand sage Vyasa has projected the concept of the society, in which human has to act smartly for his survival and think about himself before thinking about others.

Both the epics have delivered the bouquet of knowledge, imagination, various stories, situations, different aspect of
human behaviour that has inspired the creative mind for the new ideas. Along with all this these epics has provided the great literary sources for the scholars of different fields. Thus both epics Ramayana and Mahabharata have played a great role in the development of various arts through the creative minds.

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